

## THE STYLISTIC STUDY OF THE SHORT STORIES BY MULK RAJ ANAND

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### ABSTRACT

The present article entitled 'The Stylistic Study of the Short Stories of Mulk Raj Anand' undertakes the stylistic study of the four popular stories; *The Lost Child*, *The Barber's Trade Union*, *The Man Whose Name Did Not Appear in Census* and *The Parrot in the Cage* by Anand. To make a better understanding of the short stories- point of view, characters and imagery are discussed elaborately. Under the discussion of stylistic study, there is done the minute scanning of linguistic content. The features like figures of speech- simile, metaphor, anaphora, personification, alliteration transferred epithet, and repetition studied in a focused manner.

**KEYWORDS:** Figures of Speech, Hindi Words, Indianisation, Indian Expressions, Linguistics, Morphological, Phonological, Short Story, Style, Stylistics, Syntactic

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### INTRODUCTION

"Mr. Anand is not a mere storyteller, he is a poet as well. There runs a fine poetic streak through his stories" (Alfred Pearles in *Life and Letters* 1987)

The above given statement doesn't mean that Mulk Raj Anand excelled in poetry, it means that he narrated his tales with figurative beauty. Anand laments with his companions and contemporary literary critics of his age that his stories have not been paid attention well during his lifetime. As we all know, he got acknowledged his calibre for his novels in his life by winning prestigious awards- 'Sahitya Academy Award' and being honoured with 'Padma Bhushan' and 'International Peace Prize'. As the other explorers have tried to dive down in his novels, we need to appreciate and expand his forte of his short stories, the most entertaining and the shortest form of fiction. The short story has its own advantages, as defined in the words of H.G. Wells as:

The jolly art, of making something very bright and moving; it may be horrible or pathetic or funny or profoundly illuminating, having only this essential, that it should take from fifteen to fifty minutes to read aloud. (A *Short History of the Short Story: Western and Asian Traditions* 2012)

The beauty of his short stories can be best analysed by using the scientific way of interpretation of language. The role of scientific way of interpretation can be fulfilled by using stylistics. It is said that beauty lies in the eyes of onlooker, but it is stylistics that teaches how to look into or observe that beauty. The Stylistic Study is not limited to the poetic expressions, but it has enough scope in the shorter as well as longer forms of fiction.

## MEANING AND DEFINITION OF STYLE

Stylistics is based on linguistics and linguistics is an oriented subject which is an objective presentation of the language of a text. In stylistics, a text is analysed methodically and systematically. In following a particular style, an author handles and employs language skilfully so that his creative and artistic aim may leave a unique impact on the readers. In stylistics, the style of the writer is studied how the language has been used in the creative work. For this purpose, the several elements of the language are scrutinized and examined so that the implicit meanings may become clear. Each and every one has his or her own way to perceive, or saying the things in different ways. In the same way, an author has his unique way to present the things in his own style. The Greeks and Romans found style as the -

‘Ornament of thought’ and proper words in proper places’ (Contemporary Literary Theory: A Student’s Companion 134)

In psychological oriented theories, style is identified with the writer who has written a text. There is no connection of style with the subject matter or the content of a text. Hence a writer may use unique features with the genre of his work to make his style distinct. In fact, a writer by using different style, leaves his specific mark of stamp on his work. This results in putting the writer at the centre of his creative work. The observation of Leibnitz is apt when he remarks that-

‘Languages are the best mirrors of human mind’ (Contemporary Literary Theory: A Student’s Companion 134).

*Comte de Buffon is correct to say that ‘style is the man’ because man is what he does and how he does. So it is right to say that style is the reflection of personality. As per this definition, it can be said that a man possesses certain characteristics and habits which influence the character of that man. As the style is directly related to the mind of a man, it leaves its imprint on the mind of the writer. Puttenham also supports this psychological view of the style in the following words:*

If the man be grave, his speech and style is grave, if light-hearted, his style and language also light, if the mind be haughty and hot, the speech and the style is also hardly modest; if it is humbled or base and meek, so is also the language and the style. (The Novels of Vikram Seth 33)

Knowing this truth that a definition is not complete in itself, it can’t define completely each and every aspect of the topic. The term Style defined in different sources in different words:

“a distinctive manner of expression (as in writing or speech)” (<https://www.merriam-webster.com/dictionary/style>)

“the manner of linguistic expression in prose or verse- as how speakers or writers say whatever it is that they say” (A Glossary of Literary Terms, p. 303)

Without style, things are tasteless, flashy. It adds colours to the picture. It makes seen the things are unseen. It makes things pleasurable or wakes up the aesthetic insights in the reader. It is the thing that makes the things printed on the mind creating long lasting impression. Style makes the language charged with meaning.

## MEANING AND DEFINITION OF STYLISTICS

Stylistics, the field of language study in objective and scientific manner, came into prominence in 1950s. The stylistics is not the modern invention, but it has deep connections with ancient Greeks and Romans like Cicero and Quintillian but then the subject used to be known as Rhetoric. The mother of stylistics is rhetoric-

The art of speaking effectively in public (Contemporary Literary Theory: A Student's Companion 133).

Even during the medieval age rhetoric was part of higher education. After the gap of two centuries, there emerged a new subject stylistics armed with linguistics. Roman Jakobson, the renowned figure of Russian Formalism gave it a revolutionary turn in 1960s:

Stylistics, study of the devices in languages (such as rhetorical figures and syntactical patterns) that are considered to produce expressive or literary style.” (<https://www.britannica.com/science/stylistics>)

### **The Other Definitions are as Follows**

Stylistics is defined as “a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for particular choices made by individual and social groups in their use of language”( David Crystal, ‘A Dictionary of Linguistics and Phonetics’ 1992.332).

Under this stylistic study, I will confirm the features that make Mulk Raj Anand's art of storytelling enchanting.

### **METHODOLOGY TO BE USED IN THE STYLISTIC STUDY**

The present study involves the stylistic study of the short stories- *The Lost Child*, *The Barber's Trade Union*, *The Man Whose Name Did Not Appear in Census* and *The Parrot in the Cage* by Anand. The study is intended to know artistic the use of language by the story writer. This study is completed using the heuristic checklist of linguistics and stylistics given by Michael H. Short and Geoffrey N. Leech in ‘Style in Fiction’ (2007). The checklist provides the organized help for categorization of varied linguistic levels, in relation to style. The levels have syntactical categories, figurative varieties, lexical categories, cohesion and context. Leech and Short (2007) highlight limited and selected details but this will help out the readers to know the important and relevant characteristics through this survey.

The study is focused on the level of figures of speech, considering grammatical, phonological and lexical repetitions. The grammatical and lexical plans will be explored in the form of parallelism, anaphora and repetitions. The phonological aspects will be read in the form of alliteration, consonance, assonance to prove the literary significance of the linguistic selections of the writer. With this, to make this study fruitful, it is strictly required to gauge and scan each and every word, phrase, and sentence, using stylistics under the domain of linguistics. The method will be used near to observational and scientific. There will be the deep scanning of the texts of the short stories.

### **ABOUT THE SHORT STORIES**

Although there are several short stories in different collections of short stories by Anand, but because of the limitations, I would like to refer to his most acclaimed and popular ones- *The Lost Child*, *The Barber's Trade Union*, *The Man Whose Name Did Not Appear in Census* and *The Parrot in the Cage*.

### **Point of View**

The short story ‘The Lost Child’ is told by the third person narrator, the narrator is omniscient. Under this point of view, the narrator is intrusive. According to the convention, the narrator is privileged to know characters' thoughts, actions, events, emotions, feelings. The narrator observes the activities taking place in the life of unnamed child protagonist and other characters during a fair.

The story 'The Barber's Trade Union' is narrated by an unnamed narrator, friend of the protagonist, Chandu, the barber. The narrator always to Chandu, knows each and every happening in the life of the protagonist and the doings of the other characters.

The third story 'The Man Whose Name.....' told by the third person narrator, omniscient and keen observance of the narrator makes the events animating and lively. It is the point of view that makes the readers believed about the reports and description of narrator as an authentic one. The pathetic and humorous tale of Ramji's life is narrated well by the narrator.

The fourth tale, 'The Parrot in the Cage' is told with the third person point of view, he is not the part of the story, but he is the silent keen observer and good narrator. The narrator tells each and every minute detail with depth.

### Characters

All the characters in 'The Lost Child' are unnamed. Even the main character is not named. The characters in the short story are common Indian men. There are the two parental figures, their child, a sweetmeat-seller, a flower-seller, a man selling balloons, a juggler and a man who tries to pamper the child when it is separated from its parents.

The characters in the 'The Barber's Trade Union' are all named except narrator, mothers, retired Subedar and cousin of Chandu. Their names are accompanied by their professions. Chandu, the barber boy (protagonist), *Lalla* Hukum Chand, the lawyer, Kalan Khan, the dentist, Bijai Chand, the burly landlord, Thanu Ram, the *sahukar*, *Pandit* Parmanand, Nringan Das, the barber of the town, Dhunoo, the other barber.

The characters in the third story are Ramji, his wife Luxmi, their son Shibu, Moti, the family cow, the unnamed census officer and his two attendants. The poverty stricken family's head is awe struck with knocks n the door then the whole drama takes place.

The last of chosen stories, is concentrating on the character of Rukmani and her pet parrot. The Punjabi expressions of the parrot are giggling. The tale of the plight of the old lady Rukmani is appealing. The unnamed gram stall keeper represents the face of human compassion.

### Imagery

The word imagery has varied meanings, someone claims it as mental pictures. Imagery as defined in 'A Glossary of Literary Terms' as "Imagery" (that is images taken collectively)"The recent significance of the term is figurative constructions having metaphors and smiles:

"An old banyan here outstretched its powerful arms onto the blossoming jack and jamun and neem and champak and scrisha and cast its shadows across beds of golden cassis and crimson gulmohar as an old grandmother spreads her skirts over her young ones." (TLC, 2),

The above given quote has the images of soothing Indian flora in comparison to the affection of old grandmother:

"Shiva's mad laughter" (TLC, 2), the phrase is an allusion to Shiva's *raudra* incarnation. The fierce image is the indiction of whole world destruction.

## USE OF FIGURES OF SPEECH

### Simile

Simile is one of the most exploited figures of speech. In this figure of speech, there is the use of comparative words as, like and so. There are various examples of structures of comparison using comparative words: as, like, and so.

“...alleys emerged a gaily clad humanity, thick as a swarm of bright coloured rabbits issuing from a barren” (TLC 1)

“It was a bowering mustard field, pale like melting gold...” (TLC 1)

“you little swine, you go disguising yourself as a clown.” (TBTU 10)

“And yet she where she was, only shuffling like a hen sitting over her eggs” (TPG 186-187)

### Metaphorical Expressions

The literary artist, most of the time says the things using metaphors. There is comparison without using comparative words. It will be correct to say that metaphorism in body and correct use of metaphor in text, is essential.

“They entered the flooded sea of sparkling silver sunshine.” (TLC 1)

“your father is a top-heavy baboon!” (TBTU 13)

“And your brother is a long-legged spider” (TBTU 13)

### Examples of Personification

Personification is one of the popular figures of speech. In it, lifeless or non living objects are attributed with human characteristics. Anand has personified the morning to enhance the beauty of expression:

“The joyous morning gave greetings and unashamed invitations to all...” (TLC 1)

### Examples of Anaphora

An anaphora is one of the rhetorical devices, to create emphasis. There is the repetition of word or phrase given at beginning of first phrase or sentence at the beginning of succeeding phrases or sentences.

“Come, child, come. Come to the footpath” (TLC 2)

“A flower-seller hawked, ‘A garland of gulmohar, a garland of gulmohar.’” (TLC 3)

“Coward! Coward! shouted Luxmi. ‘Coward.’” (TMWNDNAC 160)

“Oh, why did you have to turn me out of my room....Oh why...” (TPG 186)

### Precedents of Alliteration

Alliteration is one of the oldest or may be the oldest figures of speech in the world. The initial consonantal sound or letter is repeated in this figure of speech:

“Ram! Ram! Ram!” (TBTU 10)

“They entered the flooded sea of sparkling silver sunshine...” (TLC 1)

“han, han, son, han” (TPC 188)

“Hai, hai!” (TPC 188)

### Transferred Epithet

The transferred epithet is the synonym of *Hyppalage* of Greek origin which means “interchange” or “Exchange” (<https://en.wikipedia.org/wiki/Hypallage>). We find the examples of this figure of speech in the phrases which are given below:

“It wended its weary way circuitously to the north” (TLC 1)

“ebbing and falling with each fresh eddy of wild wind” (TLC 1)

### Use of Repetition and Examples

Repetition is the literary device which is used to make emphasis. In the end of the story, *The Lost Child* the child reflecting its stubbornness only asks for its mother and other examples from other stories are reiterated again and again.

“I want my mother, I want my father” (TLC 4-5).

“A garland of gulmohar, a garland of gulmohar” (TLC 3)

“Ni tu ki karni hain?” (TPG 185)

### Use of Indian Expressions

The table given below is containing Hindi, Urdu and Punjabi words to give the flavour of Indian-ness. In this Table, words are provided their phonetic shape with meaning. The words given in the list are nouns:

**Table 1**

	Words	Phonetic Shape	Meaning
11	neem	[nI:m]	A tree known for bitter taste but known for its medicinal use also.
22	jamun	[ a:mun]	A fruit known for its sweet and citric taste.
33	champak	[ mp k]	A flower.
44	gulmohar	[gulmohr]	A flower.
55	gulab jamun	[gula:b] [ a:mun]	One of the Indian Sweets.
66	rasgulla	[r sgula:]	One of the Indian Sweets.
77	burfi	[b rfi:]	One of the Indian Sweets.
88	jalebi	[ lebi]	One of the Indian sweets, made up of yeast and sugary liquid.
99	koel	[ko:j l]	A bird known for its sweet sonorous voice.
110	uchkin	[ k n]	A wearing item in North India.
111	lalla	[la:la:]	A businessman.
112	subedar	[subeda:r]	A post in Indian army.
113	Angrezi	[ rezI]	English Language.
114	sahukar	[sa:huka:r]	Money lender.
115	anna	[a:n:]	Indian Currency.
116	pice	[pæse]	Indian Currency.
117	padre	[pa:drI]	Priest.
118	chillum	[ Il m]	Container of cinders, on the top of the smoking pipe.
219	hukkah	[huka:h]	Indian form smoking pipe.
220	dhoti	[ðhotI]	Long length cloth to be draped by ladies
221	charpai	[ a:rpai]	Cot.
223	Kisan sabha	[kIsa:n] [s bha]	Farmers’ meeting.
224	kotwali	[ko:tva:II]	Police station.
225	mai	[ma:I]	Mother.

Table 1 Contd.,

226	tongas	[t a:]	Horse driven vehicle.
227	yekkas	[lka:z]	Horse driven vehicle.
228	Kaliyug	[k ljug]	One of the four Yuga's in Hindu mythology.
229	dharti	[ðh rtI]	Earth.
330	Kutchery	[k ehrI]	Court.
31	dupatta	[ðup ta:]	Scar.
332	Durbar	[ð rba:r]	Court of a king

## USE OF PURE INDIAN EXPRESSIONS

The phrases and sentences given below are pure desi expressions from Indian society as typical in the works of Anand. The fusion of local tongue into English language forms a different kind of expression, the expression to be printed on the brain. All such expressions make the description animating.

“Ohe khol, ohe khol..” (TMWNDNAC 156)

‘Huzoor, mai- bap’ (TMWNDNAC 159)

‘Ni tu kithe hain ?’ (TPG 185)

“Ni tu ki karni hain ?” (TPG 185)

“Allah ho Akbar!” (TPG 185)

“Har har Mahadev!” (TPG 185)

“Sat Sri Akal!” (TPG 185)

“Vay jaja, eater of your masters” (TPG 186)

“Han, han, son, han” (TPG 188)

“Acha, son, acha” (TPG 188)

## INTENDED DEVIATIONS

### Examples of Morphological Deviations

The literary artist intentionally deviates from the standards of language to create aesthetic appeal. There are the experimentations in morphological usage. The Hindi words are pluralized by adding suffixes. As we all know, Morphology is the scientific study of the construction of the words-new coinages. Compounding of Words like “red-eyed” (TLC 1), “mud-walled”( TLC 2), “kikar tree”(187),coining of new words by pluralising like “shabashes” (TBTU 14), “chaprasis” (TBT 9), “sahibs” (TBTU 9), “policias” (TMWNDNAC 153), “goondaas” (TMWNDNAC 158), “lathis” (TPG 187).

### Examples of Phonological Deviation

Anand has tried to catch every phenomenon artistically, even he has represented the pouting mouth of a sobbing child for its mother as “M-o-th-er”. (TLC 1) The child shrieking at the loudest pitch as “ Fa---ther, Mother” (TLC 5) making a change in the pitch, using high pitch. There are the other constructions which reflect the phonological activity.

“Ooon, hoon....”(TMWNDNAC 156)

“cain-cain” (TMWNDNAC 156)

“Khat-khat” (TMWNDNAC 157)

“Dipty Collator” (TPG 187)

“Rukmaniai ni Rukmaniai” (TPG 185)

### Syntactic Deviations

*Syntactic deviations take place where there is the diversion from the standard syntax or set theory of syntax. As admitted universally, syntax is the ordered formation of sentence. If there is breach or violation of rules in the formation of a sentence, then we call that syntactic deviation.*

“Come, child, Come.”

“playing at soldiering, shop keeping, or clerking...”

“But I am going to teach these orthodox idiots a lesson. I am going on strike.”

### CONCLUSIONS

The use of figurative language has made the expressions of the short stories artistic and beautiful. The use of pure and original Indian expressions in Hindi, Punjabi or any other languages has moulded the stories in Indian-ness. The understanding of Linguistic deviations will make us understood the stories in better ways. I hope that such kind of studies will open up new paths for the researchers. All the features discussed above have established the General Indian English globally. The upcoming generations of authors are using such characteristic with authenticity and this has lots of scope. The understanding of this will make popular Indian scenarios, phenomena, intellectual world of short story-telling, and the philosophical observation to catch each and every happening.

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